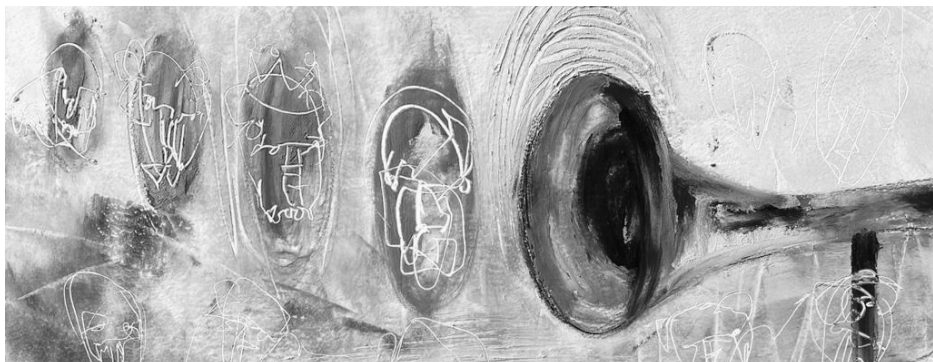


UNIVERSITY OF VICTORIA
Wind Symphony



TAPESTRY

STEVEN CAPALDO CONDUCTOR

JAMIE DAVIS GRADUATE STUDENT CONDUCTOR

XAVIER MARICAN SAXOPHONE
2023 UVIC CONCERTO COMPETITION WINNER

FAUSTINO DÍAZ GUEST SOLOIST
TRUMPET, TROMBONE & TUBA



FRIDAY, MARCH 22, 2024 | 8 PM
The Farquhar at UVic
University of Victoria

PROGRAM

We acknowledge and respect the Lək̓ʷəŋən (Songhees and Esquimalt) Peoples on whose territory the university stands and the Lək̓ʷəŋən and WSÁNEĆ Peoples whose historical relationships with the land continue to this day.

Origin (2022) Cait Nishimura
(b. 1991)

October (2000) Eric Whitacre
(b. 1970)

Concert Capriccio on Themes of Paganini (1970s) Grigory Kalinkovich
(1917-1992)

Soloist: Xavier Marican, alto saxophone
Winner of the 2023 UVic Concerto Competition

INTERMISSION

Urban Light (2021) James David
(b. 1978)

Satiric Dances (1975) Norman Dello Joio
(1913-2008)
1. Allegro pesante
2. Adagio mesto
3. Allegro spumante

Conducted by Master of Music Conducting student Jamie Davis

Pequeña Suite Concertante* (2024) Jorge Arturo Castillo García
(b. 1979)
1. Polka (for Tuba)
2. Marcha Fúnebre (for Trombone)
3. Son (for Trumpet)

Soloist: Faustino Díaz, trumpet, trombone, and tuba
Commissioned by the University of Victoria Wind Symphony

The Paperpushers* (2022) Andrew George
(2000)

Soloist: Faustino Díaz, trumpet

*World premiere performance

PROGRAM NOTES

Origin

Cait Nishimura

Origin was commissioned by Dr. Jeff Reynolds for the University of Toronto Wind Ensemble. As an alumna of the school and a former student of Dr. Reynolds, it was an honour to compose this short fanfare to open the 2022-23 concert season at UofT. *Origin* is an uplifting, empowering piece that evokes the feeling of returning home to a significant place in one's journey, reflecting on all that has changed and all that has remained. I have come to cherish the magical full-circle experiences that occur when my music is performed in spaces that were meaningful or inspiring to me as a young musician. This piece is an ode to all the people and places that leave a lasting impact on the lives of others.

© Cate Nishimura

October

Eric Whitacre

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds.

October was commissioned by the Nebraska Wind Consortium, Brian Anderson, Consortium Chairman. *October* was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

© Eric Whitacre

Concert Capriccio on Themes of Paganini

Grigory Kalinkovich

Grigory Kalinkovich's *Concerto Capriccio on Themes of Paganini* follows a tradition established by Franz Liszt, Johannes Brahms, Sergei Rachmaninov, and Witold Lutoslawski, by making use of Niccolò Paganini's *Caprice, No. 24 in A minor*. The transformation of its main theme has developed it into an icon of virtuosic variations. In this version the combination of Soviet retro style harmony and the timbre of the saxophone produce some unexpected results.

© adolphesax.com

Urban Light

James David

Urban Light is a brilliant display of colours, forward momentum, and intertwining rhythmic layers that is inspired by the iconic Los Angeles landmark of the same name. Created by conceptual art pioneer Chris Burden in 2008, the original work is an assemblage of historic streetlamps that were transplanted from various cities in California and also Portland, Oregon. The tight spacing and repetitive forms interact with the famously dynamic LA sunlight transitioning to the exciting night-time glow of the city. Primary melodic and rhythmic motives are derived from Morse code for the word "California," creating an asymmetrical and syncopated groove that continuously builds in energy. Parallel "barre" chords reveal a classic rock/metal influence that reaches its zenith with a heavy percussion backbeat. Polyrhythmic layers and prismatic colours move over, around, and under each other, leading towards a hopefully thrilling and intense finale. This work was commissioned by the National Band Association for its 60th anniversary and is dedicated to my wife who introduced me to the West Coast's beauty and spirit.

© James David

Satiric Dances

Norman Dello Joio

Satiric Dances was commissioned by the Concord Band, Concord, Massachusetts, to commemorate the Bicentennial of April 19, 1775, the day that launched the American War for Independence. Dello Joio agreed to do the commission but stipulated it would be based on a piece he had used as background music for a comedy by Aristophanes. The most famous comic dramatist of ancient Greece, Aristophanes was born an Athenian citizen about 445 BC. His plays commented on the political and social issues of fifth century Athens and frequently employed satire.

The first dance movement is annotated as *allegro pesante*. The brass entry signifies the importance of the work, but the brisk tempo keeps the simplicity of "peasantry" from being ponderous. Taking a much slower *adagio mesto* tempo, the second dance begins with a melancholy tune from the flutes and low brass. The movement has light and delicate features that are quite exposed. Its central theme might evoke thoughts of a dance in a meadow that eventually reverts into a more solemn theme. Without a break in the music, the final movement is introduced by rolls from the snare drum. The tempo is indicated as *allegro spumante* and is the fastest of the composition. The quick turns and dynamics evoke images of the objects that were the titles of Aristophanes' plays: *Clouds*, *Wasps*, and *Birds*.

© windrep.org

Pequeña Suite Concertante (for Tuba, Trombone, Trumpet, and Band)

Jorge Arturo Castillo García

This work is dedicated to the extraordinary Mexican multi-instrumentalist Faustino Díaz. He and the University of Victoria Wind Symphony, under Dr. Steven J. Capaldo's baton, will present its world premiere.

Although this work is in concerto form and consists of three contrasting clearly identifiable sections, it is not structured under the classic concerto form. Rather, it is designed as a Suite that is made up of three original pieces attached to styles that are now very representative of some states from Mexico. This country throughout its history has adopted and adapted innumerable rhythms from other countries and regions and mixed them with its own, which eventually has become part of its own identity.

The first piece, whose leading role falls to the tuba soloist; is a *POLKA*, also known as "Northern Polka". This polka style is representative of some states in the north of Mexico such as Nuevo León, Tamaulipas, Chihuahua, Sonora, Coahuila, and Baja California. It originated at the beginning of the 19th century in Europe in the Bohemia area (current Czech Republic) and arrived in Mexico during the second French intervention. This is a rhythm that had been adopted by the French since the 1840s. Over time, the Mexicans made it their own by giving it their unique touch and differentiating it from its European predecessor thanks to the acceleration of the tempo, as well as the introduction of Indigenous and African elements such as percussion rhythm performed by instruments such as the snare drum and the redova, the use of syncopation, and the use of the accordion as the main melodic instrument accompanied by the sixth bass and the double bass. The "Northern Polka" with its fast rhythms and catchy melodies has become a clear example of the happy and partying soul of the Mexicans.

The second piece, whose leading role falls to the trombone soloist; is a *FUNERAL MARCH*. The name was given at the emergence (during the second half of the 19th century) of what is known today as the Processional March; a musical form used during the Romanticism period. The Processional March is a genre that enjoys great popularity in Spain and Italy. This musical style arrived in Mexico due to the great Spanish influence that existed at the end of the 19th century. This style of Processional March is representative of the state of Oaxaca. This musical genre must have some structure requirements, as well as style or character. The structure refers to the musical form known as marching; the style or character is fixed due to its adaptation to the act for which the work has been conceived, a mournful procession. Oaxaca is one of the states in Mexico with greater roots in wind band music. It is estimated that each town has at least one traditional wind band and a great diversity of repertoire. An example of that is the march used for a mournful procession, which is really connected to the people of this part of the country.

The third piece, whose leading role falls to the trumpet soloist; it's a *SON JAROCHO*, also known as "Son Veracruzano," which is representative of the Mexican state of Veracruz. Its origin dates to the colonial era when Spanish, African and Indigenous

elements were mixed to form what is the current Son Jarocho. Its musical form is based on an alternation of instrumental melodies called “figuras” with sung melodies called “pregones” (proclamations). The counter-motives that counterpoint with the pregones are called “tangueros”, which are basically rhythmic-harmonic combinations with an abundance of syncopations, counter beats, and polyrhythms. Son is practiced at the traditional party of the Jarocho people called “fandango.” In the *fandango* the dance and sung poetry are combined. The instruments associated with the Son Jarocho are the jarana, the mosquito, the chaquiste, the requinto Jarocho, the leona, the Jarocho harp, the tambourine, the donkey jaw and the marimbol, among some others. Veracruz In addition to being a state of nostalgic encounters, it is the obligatory place for every visitor who longs to return home exhausted but amused; and his Son Jarocho is a symbol of the joy with which every Mexican wants to live and transmit in this world.

© Jorge Arturo Castillo García (translation, Hector Vasquez-Cordoba)

The Paperpushers

Andrew George

The Paperpushers is a comic circus march written by Sailor 1st Class Andrew George in 2022. Composed while waiting for his Canadian citizenship application to be processed, George graciously invokes the hustled busywork of faceless bureaucrats that eventually enabled him to complete his enrollment in the Royal Canadian Navy. The piece culminates in a celebration of new life and opportunity on beautiful Vancouver Island, thousands of kilometers from his home in New Brunswick.

In this fast and furious showpiece, you will hear soundscapes evoking looming deadlines and the unrelenting passage of time. Listen as well for the dueling feature for piccolo and solo trumpet meant to conjure up the feelings of an exceedingly cordial – yet increasingly anxious – email exchange.

© Andrew George

ABOUT THE ARTWORK

All of the artwork on display at tonight’s concert in the foyer, on the screen and on the program cover, is by Faustino Díaz, who has brought his work with him to express the creative forces that guide his musical and artistic vision.

BIOGRAPHIES

Dr. Steven J. Capaldo

D.M.A., M.Perf., B.Ed.Mus., A.Mus.A.(Distinction)

Dr. Steven Capaldo has distinguished himself as one of the most respected music educators, wind conductors and conductor educators in Australia and Canada, earning academic and musical recognition internationally.

Dr. Capaldo is currently an Associate Professor of Music Education & Conducting, Conductor of the Wind Symphony, and Head of Music Education and Graduate Wind Conducting at the University of Victoria, Canada. He has previously held positions in Music Education at the University of Wollongong (Australia) and the University of Victoria, and was the Conductor of the Sydney University Wind Orchestra and the UNSW Wind Symphony. While at the University of Wollongong, Dr. Capaldo held positions including Academic Program Director for the Master of Teaching degree, Faculty Director of Academic Integrity, Honours Program Coordinator, and has served as Interim Director of Music at the UVic School of Music.

Completing a Doctor of Musical Arts in Wind Conducting at UNLV, a Master of Performance (Orchestral and Choral Conducting) at the University of Sydney (Conservatorium of Music), a Bachelor of Education in Music at the University of Melbourne, and an AMusA on Saxophone (with Distinction), Dr. Capaldo has extensive experience working with wind orchestras, symphony orchestras, and chamber ensembles. He has established a long-standing history supporting, mentoring, and engaging in community music and music education settings as well as premiering dozens of works including many commissioned works for the wind ensemble genre and is a passionate advocate for new music and supporting diverse, underrepresented, and local composers.

An active writer, Dr. Capaldo composes, arranges, and transcribes music for wind orchestras, symphony orchestras, festivals and concerts and his works have been performed by school, community and professional ensembles in Australia, Canada, Japan, and the United States, and recorded on Klavier records (US). Listed as a composer in the book *The Band Down Under*, Dr. Capaldo's music is published through Brolga Music Australia and Murphy Music Press, and has been a finalist in international composition competitions. An Assistant Producer and Co-Editor for eight Klavier Records CDs, Dr. Capaldo was also Chair of the Australian Jury Panel for the 2018 International Eurovision Song Contest.

He has received critical praise for his ensembles and many awards for his academic & teaching achievements including the 2023 Faculty of Fine Arts Teaching Excellence Award, the 2018 UOW Outstanding Contribution to Teaching and Learning Award, and the 2011 Recognition of Teaching Excellence from the Australian College of Educators. As an academic, he has published in journals and presented at national and international conferences in conducting, music education, and music technology including the Australian National Band and Orchestra Conference and the ASME conference.

Dr. Capaldo is highly active as a conductor, clinician and adjudicator having worked at local, state/provincial, national, and international levels. He has adjudicated at MusicFest (Canada's National Music Festival), the Australian International Music Festival, been the Chief Conductor of the British Columbia Honour Wind Ensemble and other honour groups, conducted concerts with the Civic Orchestra of Victoria, and was a regular guest conductor with the Wollongong Community Orchestra. Providing professional learning opportunities for music educators and conductors, Dr. Capaldo has been a conducting instructor for the Canadian Armed Forces and a conducting clinician at the Australian National Band and Orchestra Conference (Sydney), the Chief Conducting clinician for the Queensland ABODA Conducting School, and an Associate clinician for the NSW ABODA Conducting School. In 2025, Dr. Capaldo will be the Chief Conducting clinician for the NSW ABODA Conducting School in Sydney.

Jamie Davis

B.Mus.

Jamie Davis in his final year of studies in the Master of Music Performance (Wind Conducting) program at the University of Victoria guided by Dr. Steven Capaldo and Dr. Gerald King. His research focusses on underrepresented composers and their works for wind band.

Mr. Davis is the director of bands at Reynolds Secondary School in Victoria, BC. He believes that music is fundamental in schools. Music fosters community, connection, and self-discipline, preparing students not only for musical achievement but also for success in all aspects of their lives. For eighteen years Jamie's concert bands, jazz bands, and marching bands have been heard in performance locally, provincially, and internationally. Ensembles under his direction consistently receive festival ratings of Superior or Gold, are in demand for concert and parade appearances, and receive high praise for their performances.

As a trombone player Jamie has performed with the Meridien Wind Orchestra, Hugh Fraser's Bonehenge, the Kamloops Symphony Orchestra, the Sooke Philharmonic Orchestra, and the South Island Wind Ensemble. His principal teachers include Ian McDougall (The Boss Brass), Hugh Fraser (Vancouver Ensemble of Jazz Improvisation), Brad Howland (Victoria Symphony Orchestra) and Cindy Hogeveen (Kamloops Symphony Orchestra).

Davis holds a Bachelor of Music degree and Teaching Certificate from the University of Victoria. He is the recipient of the Staples/Black Press News Media "Great Teacher Award" (secondary school), a Commanding Officer's Commendation from the Vernon Military Camp (for instruction, mentorship, and leadership), the CFAX 1070 Golden Apple Award (for excellence in teaching) and has been nominated for the British Columbia Premier's Award for Teaching Excellence. Additionally, he served as an executive member of the BC Music Educators Association as secretary, vice-president, and president from 2012–2017.

Faustino Díaz

Faustino Díaz is a trombonist, tubist, trumpeter and arranger hailing from a musical dynasty stretching back over 100 years in the heart of Mexico. His musical studies began with his father, Rodolfo Díaz, before continuing on to Mexico's National Conservatory where he studied with Benjamin Alarcon. During his time at the conservatory, he was a three-time winner of the winds division of the school's concerto competition.

His principal teachers also include Jorgen van Rijen in the Rotterdam Conservatorium, in the Netherlands and Jacques Mauger in Lausanne Conservatory, Switzerland. Faustino Díaz is the first trombonist from Latin America to win an international trombone competition (Jeju, South Korea 2013), and has additionally taken third place (Budapest, Hungary 2016) and was selected as a finalist (Porcia, Italy 2011) in two others.

He has enjoyed positions with top-tier orchestras both in his home country and abroad, including the Zurich Opernhaus, Mexico City Philharmonic, UNAM Philharmonic, and the National Symphony Orchestra (Mexico). Díaz has been frequently invited to play with two of the most renowned brass ensembles in the world, the Enrique Crespo Brass and the Meridian Arts Ensemble.

Díaz is one of the foremost soloists of brass instruments in Latin America, Asia and Europe and is a champion of new Latin American music. He has premiered several works by Mexican composers for trombone, tuba and trumpet, and is a tireless advocate for music education in his home country. In addition to classical music, Faustino Díaz is one of the most prominent musicians in Latin regional music.

His demanding solo schedule has precluded him from accepting several positions, including a tour on trumpet with the world-renowned Cirque du Soleil. He is the founder and general director of the National Trombone Week festival held annually in Mexico, and in 2016 organized an educational tour throughout his home state of Oaxaca, visiting 20 cities, offering masterclasses, teaching lessons and performing for communities who might not otherwise have the opportunity to hear a world-class soloist play on their doorstep.

Díaz currently performs as the Principal Trombone of the Daegu Symphony Orchestra in Daegu, South Korea. He is a proud Yamaha Performing Artist and exclusively plays Yamaha instruments and K&G Mouthpieces.

Xavier Marican

Xavier Marican is a saxophonist from Kamloops, BC, who aims to bring to life excellent performances of great music of the classical saxophone and inspire others to do the same. Currently a third year performance major at the UVic School of Music studying saxophone with Wendell Clanton, Marican has performed with ensembles including the National Youth Band of Canada, Denis Wick Canadian Wind Orchestra, and the UVic Purple Quartet, receiving awards including the Rico by D'Addario Golden Reed Award and the Long & McQuade Outstanding Musicianship Award. Marican's artistic achievements have been recognized through his participation as a finalist in competitions including the Music International Grand Prix and North American Virtuoso International Competition.

Marican has been playing the saxophone for nearly a decade. From 2018-20, he studied with the Greater Vancouver Youth Music Academy, where he traveled an over 700 kilometre round trip from Kamloops to Vancouver and back every weekend to pursue superior musical education by playing with their Symphonic Wind Ensemble. Marican also received lessons from Nina Falcos, the artistic director of the organization, who said of him that "It is our dream as instructors to come across students like Xavier Marican. Not only are they the students who remind us of the joy of music, but they also take music to a true spiritual level."

Marican is motivated by a desire to give performances that awe, impress, and inspire others, to create a shine in the eyes of audiences and students, and to continue the great tradition of the classical saxophone that has come before him. His greatest inspiration, however, is the beauty of the saxophone, which requires no explanation.

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APRIL 6 | 2:30 PM
FARQUHAR @ UVIC
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PUCCINI *Messa di Gloria*
BEETHOVEN *Egmont, Op. 84*
With Grace Budoloski, soprano
& Anne Grimm, narrator

UVIC WIND SYMPHONY

Conductor

Dr. Steven J. Capaldo

PICCOLO

Cleary Manning

FLUTE

Lauren Debeljak*
Sophia Adames
Cleary Manning
Spencer Leong Cowie
Adam Rabski

OBOE

Andrew Montgomery

BASSOON

Holly Edquist*
Devin Hawthorne

CONTRABASSOON

Holly Edquist

CLARINET

Luke Ongman*
Maeve Calhoun
Sarah Carey
Chris Ollinger
Nishant Amatya
Danica Smith
Shawn Brescia

BASS CLARINET

Kate Kibble

CONTRABASS CLARINET

Meghan Pimm

SOPRANO SAXOPHONE

Sylvan Wilkinson

ALTO SAXOPHONE

Xavier Marican*
Sylvan Wilkinson
Madison Wang

TENOR SAXOPHONE

Bethanie Tran

BARITONE SAXOPHONE

Caiden Meyer

TRUMPET

Kyle Bates*
Koshi Thompson
Tark Kim
Heidi Goetz
Marc Micu
Arshia Radaei

FRENCH HORN

Natalie Ciurysek*
Karlee Messer-Todd
Max Niiranen
Hannah Tas

TROMBONE

Eleanor Knight
Cadence Pickering
Jules Dawkins

BASS TROMBONE

Amaya Sydor*

EUPHONIUM

Muskan Guglani*
Senora Dunford

TUBA

Aaron Kruger*
Spencer Robinson

TIMPANI

Liven Carlson

PERCUSSION

Ethan Page*
Harbour Nolan
Calvin Ransom
Levi Viinikka
Andrew Canil
Aurora Wai

PIANO

Harbour Nolan

GUITAR

Matthew Stott

TEACHING ASSISTANT

Jamie Davis

MUSIC LIBRARIAN

Jamie Davis

STAGE MANAGERS

Aaron Kruger
Senora Dunford

* *Principal & section leader*

Follow @uvicbands on social media!



UVIC SCHOOL OF MUSIC UPCOMING EVENTS

Saturday, March 23 | 8 PM (By donation)

UVic Jazz and Creative Music Ensemble: Big City Pulse

Scott MacInnes, director

An evening of exciting new jazz combos and big band hits that capture the heartbeat of "The Big City." From infectious funk rhythms to soulful ballads and melodies, the dynamic big band brings their unique sound to *West End Heavies*, *After Hours*, *Take Me Out to the Ball Game*, *25 or 6 to 4*, and *T.O.* Our talented jazz combos breathe new life into beloved classics like *Misty* and *Brickhouse*.

Proceeds will go to the UVic Students' Society Food Bank.

Phillip T. Young Recital Hall

Tuesday, March 26 | 12:30 PM (By donation)

Baroque Collegium Concert

Hear School of Music students in UVic's Baroque Collegium (BOMP) perform on period instruments including the harpsichord, viola de gamba, and Baroque cello.

Phillip T. Young Recital Hall

Friday, March 29 | 7:30 PM (\$12-\$35)

The Martha Cooke Visiting Artist Fund presents

Pianist Minsoo Sohn: Liszt's Transcendental Études

Internationally acclaimed pianist Minsoo Sohn returns to the School of Music for a captivating performance of Franz Liszt's Transcendental Études as well as the six Consolations, S.172. Sohn, hailed as a virtuoso of the highest order, brings his piano mastery and profound artistry to Liszt's masterpiece. Known for his magnetic stage presence and ability to infuse each note with emotion, Sohn will navigate the intricate landscapes of Liszt's compositions with finesse and passion. Sohn's concert at the School of Music sold out this past October. Get your tickets now!

Phillip T. Young Recital Hall

To receive monthly updates about School of Music events by email,
contact concert@uvic.ca.

More information at uvic.ca/finearts/music



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